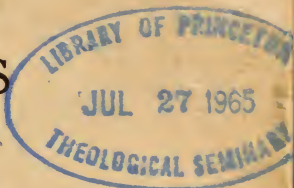


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✓ JOUSSE'S



Musical Catechism

IMPROVED, REVISED & CORRECTED

By J. JOUSSE

INCLUDING

Dictionary of Musical Terms
Burrowes' Guide to Practice
Mohr's Thirty Home Rules

PHILADELPHIA

THEO. PRESSER COMPANY

1712 Chestnut Street

PREFACE TO JOUSSE'S CATECHISM.

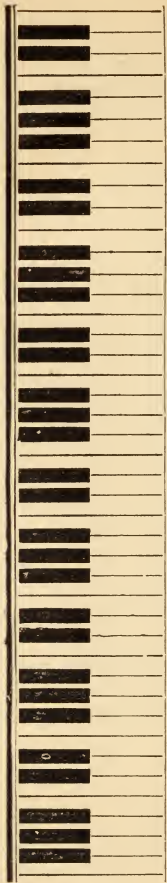
"Times change and men change with them;" an adage that is especially applicable to musical art. But it is only the progressive teacher who changes with the "times" and he demands that the text books and studies for his use shall be of the most advanced character. To meet these demands, the "Latest Improved Edition" of this excellent work has been prepared. The long continued popularity of the Catechism in Europe and in this country is the test of its merit and the guarantee of the correctness of its principles; however, it needed revision, that the latest and best ideas might be introduced and the explanations made more explicitly clear. This has been carefully done and the book is offered to the teacher and student with a feeling of confidence that it will be found a reliable and worthy assistant.

THOS. A'BECKET.

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VIEW OF THE KEY-BOARD OF A PIANO-FORTE.



FGABCDEF GABCDEF GABCDEF GABCDEF GABCDEF GABCDEF GABCDEF

Six octaves are here given; most pianos have seven.

BASS PART.



TREBLE PART.



A CATECHISM OF MUSIC.

CHAPTER I.

ON THE NOTES AND CLEFS.

What is music?

The combinations and succession of sounds.

What is a succession of single sounds called?

Melody.

What name is given to several sounds in combination?

Harmony.

How are musical ideas expressed in writing?

By characters called *notes*.

How many notes are there in music?

Seven.

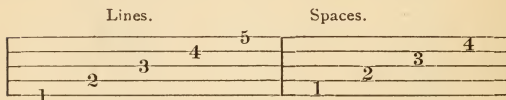
How are they expressed?

By the first seven letters of the alphabet: A, B, C, D, E, F, G. In the French and Italian methods they are expressed by the following syllables:

Do, Re, Mi, Fa, Sol, La, Si.
C, D, E, F, G, A, B.

How are the notes written?

On five parallel lines and the four intermediate spaces; these are called the *staff*, or stave.



How are the lines and spaces of the staff counted?

From the bottom upward.

How are the names of the notes and their pitch ascertained?

By a character called a *Clef*, which is placed at the beginning of the staff.

How many Clefs are used in Piano-Forte music?

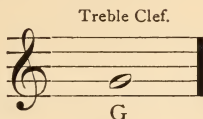
Two; namely, the Treble Clef and the Bass Clef.

On what line of the staff is the Treble Clef placed?

On the second line.

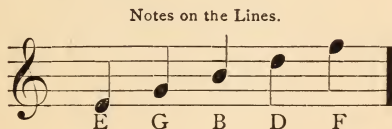
What letter does it represent?

The letter G.



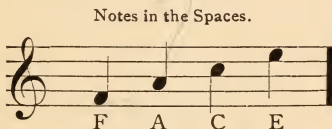
What are the names of the five lines of the Treble staff?

The first line is E, the second G, the third B, the fourth D, and the fifth F.



What are the names of the four spaces?

The first space is F, the second A, the third C, and the fourth E.



Are the notes always confined within the five lines and four spaces of the staff?

No; they often extend above and below the staff: then small lines, called *leger lines*, are

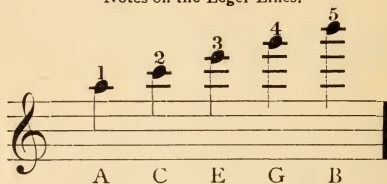
Lines 7 1/2

added above or below the staff, and the notes are placed on or between them.

Give the names of the additional lines above the Treble staff?

The first leger line is A, the second C, the third E, the fourth G, and the fifth B.

Notes on the Leger Lines.



Name the notes in the additional spaces above the staff?

The first space is G, the second B, the third D, the fourth F, the fifth A, and the sixth C.

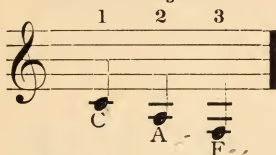
Notes in the Spaces.



What are the names of the additional lines below the staff.

The first leger line below the staff is C, the second A, the third F.

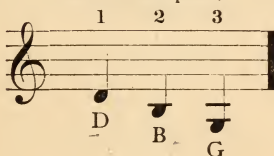
Notes on the Leger Lines.



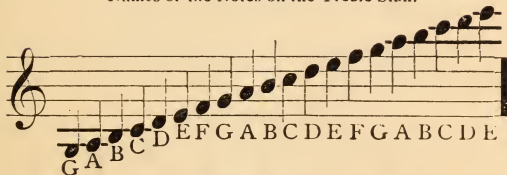
What are the names of the additional spaces below the staff?

The first space is D, the second B, the third G.

Notes in the Spaces.



Names of the Notes on the Treble Staff.



Note.—See that the notes on the Treble staff are thoroughly mastered before studying those of the Bass.

THE BASS CLEF.

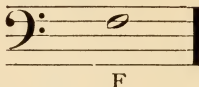
On what line is the Bass Clef placed?

On the fourth line.

What letter does it represent?

The letter F.

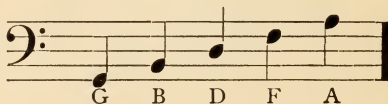
Bass Clef.



What are the names of the five lines of the Bass staff?

The first line is G, the second B, the third D, the fourth F, and the fifth A.

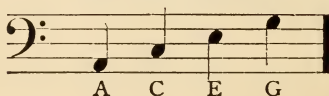
Notes on the Lines.



What are the names of the four spaces?

The first space is A, the second C, the third E, and the fourth G.

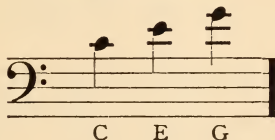
Notes in the Spaces.



Name the additional lines above the Bass staff?

The first leger line is C, the second E, the third G.

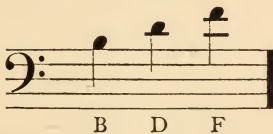
Notes on the Leger Lines.



Give the names of the additional spaces above the Bass staff?

The first space above is B, the second D, the third F.

Notes in the Spaces.



What are the names of additional lines below the Bass staff?

The first leger line is E, the second C, the third A, and the fourth F.

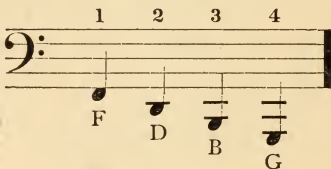
Notes on the Leger Lines.



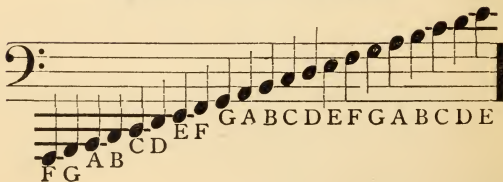
What are the names of the additional spaces below the staff?

The first space below the staff is F, the second D, the third B, and the fourth G.

Notes in the Spaces.



Names of the Notes on the Bass Staff.



1100

CHAPTER II.

ON THE KEY-BOARD.

How many white keys are there on a seven octave Piano-Forte?

Fifty.

What are they called?

Naturals.

How many black keys are there?

Thirty-five.

What are they called?

Sharps and flats.

On what key is the Bass Clef note played, reckoning from the bottom?

On F; two octaves above the lowest F.

On what key is the Treble Clef note played?

On G; the ninth above F, the Bass Clef note.

How are the keys divided?

The white keys are in regular succession; the black keys are divided into clusters of three and two alternately.

What is the name of the white key at the left of the two black keys?

It is called C.

What is the name of the white key at the left of the three black keys?

It is called F.

Can you by these two keys, C and F, find the name of any other key?

Yes; by naming the keys according to the order of seven letters, A, B, C, D, E, F, G.

What is the use of the black keys?

Each black key serves for the sharp of the key below, and for the flat of the key above. The black key above C is C sharp, which black key serves also for D flat.

Where are B sharp and E sharp played, as there is no black key above B or E?

B sharp is played on the key of C, and E sharp on F.

Where are C flat and F flat played, there being no black key below C or F.

C flat is played on the key of B, and F flat on E.

Why is there no black key between B and C or between E and F?

Because these keys are only a *half tone*, or semitone, distant from each other; the other white keys are a *whole tone* apart, as there is a black key between them.

CHAPTER III.

ON THE VARIOUS KINDS OF NOTES AND THEIR VALUES.








How many different kinds of notes are there?

Seven.

What are they?

The *whole*, *half*, *quarter*, *eighth*, *sixteenth*, *thirty-second*, and *sixty-fourth*.

Describe their shape?

1. The *whole* is oval in shape, and an open,  or white, note.
2. The *half* is an open note with a stem. 
3. The *quarter* is a black note with a stem. 
4. The *eighth* is a black note, stem, and a hook. 
5. The *sixteenth* is a black note, stem, and two hooks. 
6. The *thirty-second* is a black note, stem, and three hooks. 
7. The *sixty-fourth* is a black note, and has four hooks. 

What proportion do these notes bear to each other?

Each note is equal in duration to one half of the preceding, and double of the following note.

16 CHAPTER III.—NOTES AND THEIR VALUES.

PROPORTION OF THE NOTES.

How many half notes make a whole?

Two.

How many quarters make a whole?

Four.

How many eighths make a whole?

Eight.

How many sixteenths make a whole?

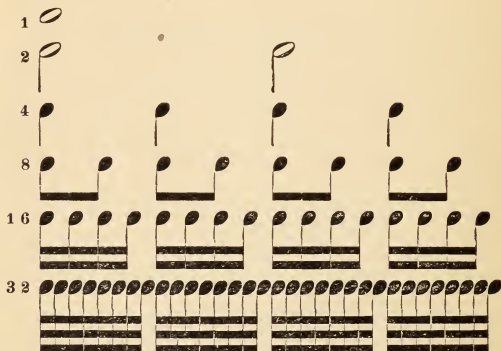
Sixteen.

How many thirty-seconds make a whole?

Thirty-two.

How many sixty-fourths make a whole?

Sixty-four.



(The stems of the notes may be turned either way, up or down.)

CHAPTER III.—NOTES AND THEIR VALUES. 17

How many quarters make a half?

Two.

How many eighths make a half?

Four.

How many sixteenths make a half?

Eight.

How many thirty-seconds make a half?

Sixteen.

How many sixty-fourths make a half?

Thirty-two.

How many eighths make a quarter?

Two.

How many sixteenths make a quarter?

Four.

How many thirty-seconds make a quarter?

Eight.

How many sixty-fourths make a quarter?

Sixteen.

How many sixteenths make an eighth?

Two.

How many thirty-seconds make an eighth?

Four.

How many sixty-fourths make an eighth?

Eight.

How many thirty-seconds make a sixteenth?

Two.

How many sixty-fourths make a sixteenth?

Four.

(The pupil will derive much benefit from writing exercises on the proportion of the notes.)

CHAPTER IV.

ON THE DOT AND THE PROPORTION OF THE NOTES.

What is the effect of a dot after a note?

It increases the value of the note one half.

How many half notes are there in a dotted whole?

Three.



How many quarters in a dotted whole note?

Six.



How many eighths?

Twelve.

How many sixteenths?

Twenty-four.

How many thirty-seconds?

Forty-eight.

How many quarters in a dotted half note?


Three.


How many eighths?

Six.

How many sixteenths?

Twelve.

A dotted half 

is equal to 3 

or 6 


or 12 


How many eighths in a dotted quarter?

Three.

How many sixteenths?

Six.

A dotted quarter 

is equal to 3 

or 6 

How many sixteenths in a dotted eighth?

Three.

How many thirty seconds?

Six.

A dotted eighth



is equal to 3



or 6



How many thirty-seconds in a dotted sixteenth?

Three.

How many sixty-fourths?

Six.

ON THE DOUBLE DOT.

What is the effect of the Double dot?

The second dot equals one half of the first dot, consequently the two dots lengthen the note three-fourths of its own value.

What is a half, double dotted, equal to?

A half, a quarter, and an eighth.



equals
a double dot $\frac{1}{2} - \frac{1}{4} - \frac{1}{8}$

equal to



What is a quarter, double dotted, equal to?

A quarter, an eighth, and a sixteenth.



equal to



CHAPTER V.

ON RESTS.

What are rests?

Signs denoting silence, corresponding in value with the various notes.


How is a whole rest made?

A stroke below the line. 


How is a half rest made?

A stroke above the line. 


How is a quarter rest made?

A hook turned to the right. 


How is an eighth rest made?

A hook turned to the left. 


How is a sixteenth rest made?










Two hooks turned to the left. 

How is a thirty-second rest made?

Three hooks turned to the left. 

How is a sixty-fourth rest made?

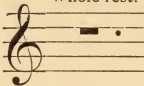
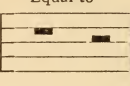
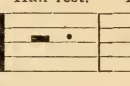

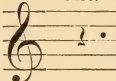





Four hooks turned to the left. 

Whole rest	Half rest.	Quarter rests.	Eighth rest.	Six- teenth rest.	Thirty- second rest	Sixty- fourth rest.
		  				

Notice the several forms of the quarter rest now in general use.

22 CHAPTER VI.—SHARP, FLAT, NATURAL.

When the duration of a rest is prolonged, how is it expressed?
By placing a dot after it.








Whole rest.	Equal to	Half rest.	Equal to
			
Quarter rest.	Equal to	Eighth rest.	Equal to
			
		Sixteenth rest.	Equal to
			

CHAPTER VI.

ON THE SHARP, THE FLAT, AND THE NATURAL.

What is the effect of a Sharp (#)?

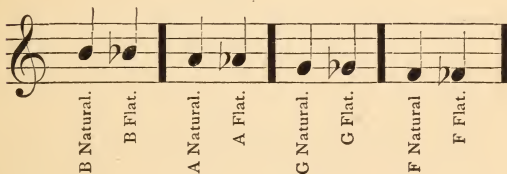
It raises the pitch of the note before which it stands a half tone, and it is played on the next key to the right, whether black or white.

							
F Natural.	F Sharp.	G Natural.	G Sharp.	A Natural.	A Sharp.	B Natural.	B Sharp.



What is the effect of a Flat (b)?

It lowers the pitch of the note before which it stands a half tone, and is played on the next key to the left, whether black or white.



What is the effect of a Natural (♮)?

It contradicts either the Sharp or Flat, and brings the note back to its original pitch.



Is the Sharp or Flat marked to every note of a musical composition?

No; the Sharps and Flats necessary to the key are marked after the Clef, and are called the signature; they have effect throughout the piece unless canceled by a Natural.

How do we find the Sharps in their regular order?

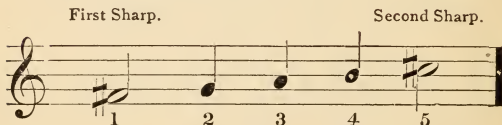
By counting a fifth (*seven semitones*) above, for each additional Sharp, always counting the last Sharp as *one*.

On what letter is the first Sharp placed?

On F.

The second Sharp?

On C, a fifth above F.

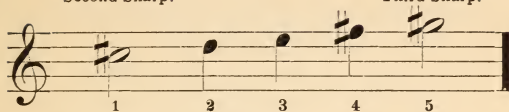


On what letter is the third Sharp placed?

On G, a fifth above C.

Second Sharp.

Third Sharp.

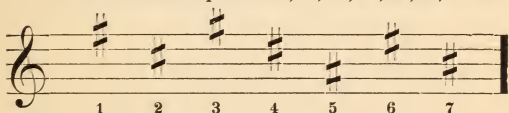


On what letters are the remaining Sharps?

The fourth Sharp is on D, the fifth on A, the sixth on E, and the seventh on B.

What are the seven Sharps when placed according to their order?

The seven Sharps are F, C, G, D, A, E, and B.



By what method can we find the Flats in their regular order?

By counting a fourth (*five semitones*) above for each additional Flat, counting the last Flat as *one*.

On what letter is the first Flat placed?

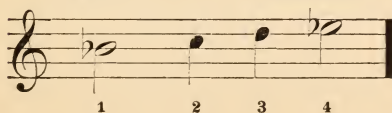
On B.

The second Flat.

On E, a fourth above B.

First Flat.

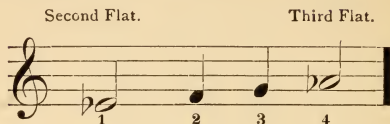
Second Flat.



26 CHAPTER VI.—SHARP, FLAT, NATURAL.

On what letter is the third Flat placed?

On A, a fourth above E.

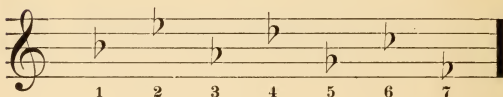


Where are the remaining Flats found?

The fourth Flat is on D, the fifth on G, the sixth on C, and the seventh on F.

What is the order of the seven Flats?

The seven Flats are B, E, A, D, G, C, and F.



Is that order always preserved in the signature?

Yes ; the second Flat or Sharp is never placed after the Clef unless preceded by the first, nor the third without the first and second.

CHAPTER VII.

ON THE DOUBLE SHARP AND DOUBLE FLAT.

What is the effect of Double Sharp (×)?

It raises the pitch of a note two semitones.

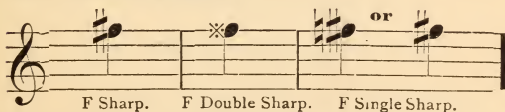
Where is the note played?

A note with a Double Sharp is played two keys (*one tone*) higher; therefore F Double Sharp is played on G.



How is a Double Sharp contradicted?

By a Natural followed by a Sharp (\sharp); or, by placing a single Sharp before the note. The latter plan is the most usual.



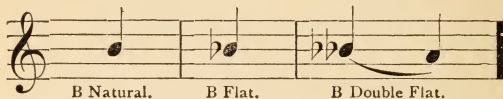
What is the effect of a Double Flat ($\flat\flat$)?

It lowers the pitch of a note two semitones.

Where is B Double Flat played?

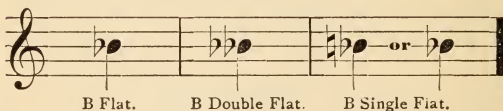
On A, two keys (*one tone*) lower.

Same as A.



How is a Double Flat contradicted?

By a Natural followed by a Flat ($\natural\flat$); or, by a single Flat before the note.



Are the Double Sharps and Double Flats often used?

No, and are used as accidentals only.

A Double Sharp or Flat is used only before a note that is already Sharp or Flat.

CHAPTER VIII.

ON THE FORMATION OF THE SCALE.

What is the meaning of the word *Scale*?

A regular succession of eight tones upward or downward. From the Italian word *Scala*, a ladder.

How many kinds of Scales are there in music?

Two; the *Diatonic* and *Chromatic*.

What does the *Diatonic Scale* consist of?

It consists of five tones and two half tones.

What is a half tone?

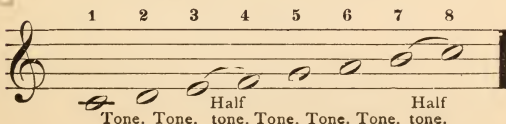
The half, or semitone is the smallest interval used in modern music. On the Piano-Forte there is a half tone from any key to the next. From E to F and B to C are half tones.

What is a tone?

An interval containing two half tones.

How are the tones and half tones arranged in the Major Scale?

The Major Scale proceeds by two successive tones, followed by a half tone, then by three successive tones, followed by a half tone; for instance, the Scale of C Major proceeds thus; from C to D is a tone, D to E a tone, E to F is a half tone, F to G a tone, G to A a tone, A to B a tone, B to C a half tone.



The diatonic scale consists of 5 whole tones and 2 half tones

Where do the half tones occur in the foregoing Scale?

Between the 3d and 4th, and 7th and 8th degrees.

Is the descending Major Scale the same as the ascending Scale?

Yes.

Where do the half tones occur in the Minor Scale?

Between the 2d and 3d, and 5th and 6th degrees; but this form is not used in the ascending Scale because the rules of Harmony require the seventh to be raised a semitone.*

How many Minor Scales are there?

Two; *Harmonic* and *Melodic*. The Harmonic Scale has its seventh sound sharpened ascending and descending.

Harmonic Minor.

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Tone. Half tone. Tone. Tone. Half tone. Tone & half. Half tone. Half tone. Tone & half. Half tone. Tone. Tone. Half tone. Tone.

* Every Major Scale has a relative Minor Scale which is founded on the note a Minor Third (three half tones) below. The relative Minor of C Major is A.

Half tones in minor 2-3 - 3-8

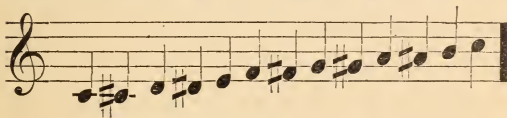
The Melodic has the sixth and seventh of the Scale made Sharp ascending, and Natural descending.



ON THE CHROMATIC SCALE.

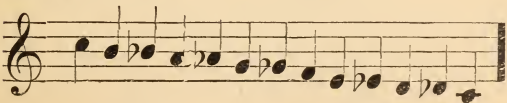
How is the Chromatic Scale formed?

It consists of twelve successive half tones, thus : C, C \sharp , D, D \sharp , E, F, F \sharp , G, G \sharp , A, A \sharp , B, C.



Can the Chromatic Scale proceed by Flats?

Yes ; generally in descending, thus : C, B, B \flat , A, A \flat , G, G \flat , F, E, E \flat , D, D \flat , C.



CHAPTER IX.

ON THE KEYS AND MODES.

What is the meaning of the word Key?

It is a family of the seven tones that bear certain relation to each other, and may be used in any possible order, while the Scale has the regular order of these tones ascending or descending.

How many Keys are there in Music?

Two ; Major and Minor.

How do you know a Major Key from a Minor?

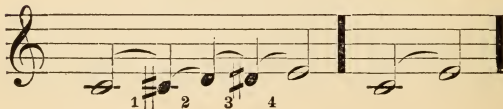
The Major Key has a Major Third, the Minor Key a Minor Third.

What is a Major Third?

When from the Tonic to the Third above are four half tones (on the Piano-forte five keys), the Third is Major, and the Key is called a *Major Key*.

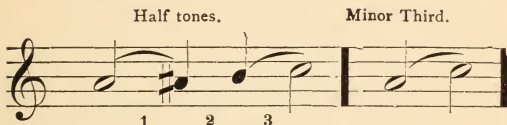
Half tones.

Major Third.



What is a Minor Third?

When from the Tonic to the Third above there are but three half tones (on the Piano-forte four keys), the Third is Minor, and the Key a *Minor Key*.



Are there always two Keys, whether you have one, two, three or more Sharps and Flats at the signature?

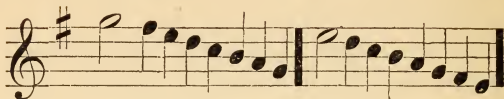
Yes; any Key whatever must be either in the Major Mode, and formed according to the natural Key of C Major, or in the Minor Mode, and then formed like the natural Key of A Minor.

What is the rule respecting the situation of the Major and Minor Keys?

When Sharps are after the Clef, the Tonic of the Major Key is a half tone above the last Sharp, and the Tonic of the Minor Key is a tone below the last Sharp.

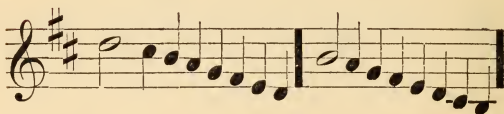
By this rule, what are the Keys with one Sharp?

The Keys of G Major a half tone above the \sharp , and E Minor, a tone below $F\sharp$.



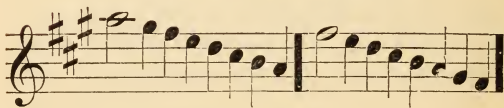
What are the Keys with two Sharps?

The Keys of D Major and B Minor.



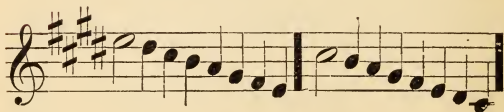
What are the Keys with three Sharps?

The Keys of A Major and F# Minor.



What are the Keys with four Sharps?

E Major and C# Minor.



What are the Keys with five Sharps?

The Keys B Major and G# Minor.

What are the Keys with six Sharps?

The Keys of F^{\sharp} Major and D^{\sharp} Minor.

What are the Keys with seven Sharps?

C^{\sharp} Major and A^{\sharp} Minor.

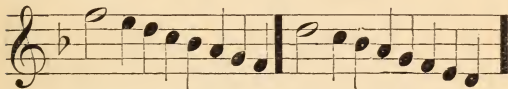
ON THE KEYS WITH FLATS AT THE SIGNATURE.

How are the Keys with Flats situated?

The last Flat is always on four of the Major Scale, so the Tonic is a Fourth below the last Flat ; the Tonic of the Minor Key is a Third above the last Flat.

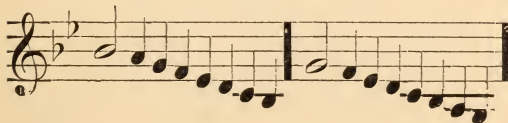
By this rule, what are the Keys with one Flat?

B^b , being four of the Scale, F would be *one* of F Major ; D , being a Third above the B^b , would be D Minor.



What are the Keys with two Flats?

The last Flat being E^b , a Fourth below is B^b ; B^b Major ; G is a Third above, would be G Minor.



What are the Keys with three Flats?

E \flat Major and C Minor.

What are the Keys with four Flats?

A \flat Major and F Minor.

With five Flats?

D \flat Major and B \flat Minor.

With six Flats?

G \flat Major and E \flat Minor.

With seven Flats?

C \flat Major and A \flat Minor.

How many Keys are there?

Fifteen Major and fifteen Minor Keys.

What are the Major Keys?

C, no Sharp or Flat; G, one Sharp; D, two Sharps; A, three Sharps; E, four Sharps; B, five Sharps; F \sharp , six Sharps; C \sharp , seven Sharps.



F, one Flat ; B \flat , two Flats ; E \flat , three Flats ; A \flat , four Flats ; D \flat , five Flats ; G \flat , six Flats ; C \flat , seven Flats.



MINOR KEYS WITH SHARPS AND FLATS.



CHAPTER X.

ON TIME.

What are Bars ?

Upright lines drawn across the Staff to divide the music into equal proportions.

What are these proportions called

Measures.

What is Time ?

The duration of sounds in general.

How many kinds of Time are there?

Two principal, viz.: Common and Triple.

How are these two species sub-divided?

Into *Simple* and *Compound*.

How is *simple* Common Time expressed?

By C or C ; also by $\frac{2}{4}$.

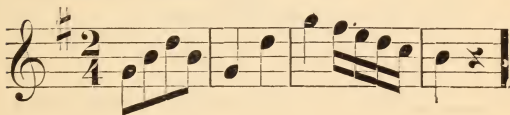
What must a measure of Common Time marked C contain?

Four quarters, or the length of a whole note in other notes.



What does a measure of the species of Common Time marked $\frac{2}{4}$ contain?

Two quarters, or four eighths, or the length of a half note in other notes.



What is the meaning of the figures $\frac{2}{4}$?

The numerator denotes how many, the denominator what kind in each measure, thus: $\frac{2}{4}$ shows two quarters, or their value, in each measure.

What is compound Common Time?

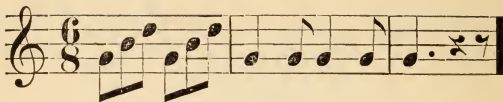
Two simple Triple measures joined into one.

How many species are there?

Two principal, viz.: $\frac{6}{8}$ and $\frac{12}{8}$.

What is the meaning of the figures $\frac{6}{8}$?

That every measure contains six eighths, or their value.



What is the meaning of $\frac{12}{8}$?

That every measure contains twelve eighths, or their value.



There are also $\frac{6}{4}$ and $\frac{12}{4}$, but they are seldom used.

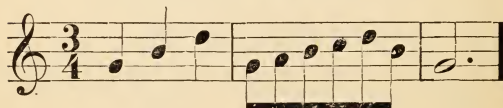
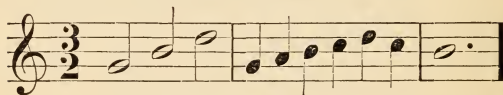
TRIPLE TIME EXPLAINED.

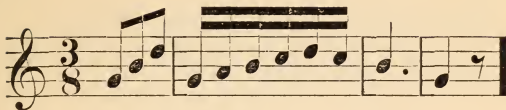
How many kinds of Triple Time are there?

Three, viz.: $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$.

Explain each species.

The numerator shows how many, and the denominator what kind in each measure.





How many species of compound Triple Time are there?

Two principal, viz.: $\frac{9}{8}$ and $\frac{9}{4}$; the latter is not used in modern music.

What is the meaning of $\frac{9}{8}$?

That every measure contains nine eighths, or their value.



CHAPTER XI.

ON COUNTING AND BEATING TIME.

How is the Time of a musical composition to be counted?

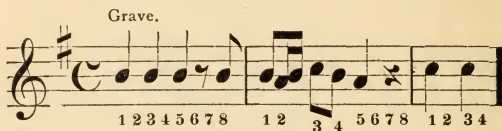
In various ways, according to the number of parts contained in each measure, also according to the speed of the movement.

In Common Time, C , how is the time counted?

The quarter being the measure note, four are counted in each measure.

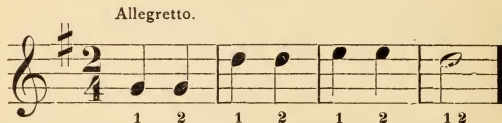


In slow movement, it is better to sub-divide each part and to count eight eighths in each measure.



How do you count Common Time marked $\frac{2}{4}$?

Two quarters in a measure.



In slow movements it is better to count four eighths.

How do you count compound Common Time, marked $\frac{6}{8}$?

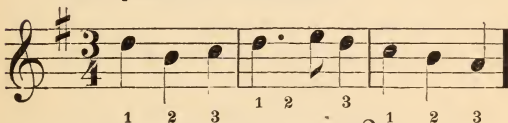
One to each dotted quarter or its value. Two counts in each measure.



In slow movement it is better to count six eighths.

How do you count Triple Time marked $\frac{3}{4}$?

Three quarters in a measure.



How do you count Triple Time marked $\frac{3}{8}$?

Three eighths in a measure.



ON BEATING TIME.

Is it necessary to beat Time.

It is better to count it, and aloud ; singers, and players on wind instruments, being prevented from counting, must beat the time.

How do we beat Double Time, $\frac{2}{4}$, $\frac{2}{2}$ or \mathbb{C} ?

Down, up.

Triple Time, $\frac{3}{4}$, $\frac{3}{2}$ or $\frac{3}{8}$?

Down, right, up.

Quadruple Time, $\frac{4}{4}$ or \mathbb{C} ?

Down, left, right, up.

CHAPTER XII.

ON THE ITALIAN WORDS DENOTING THE SPEED AND THE CHARACTER OF A MOVEMENT.

How is the speed of a movement or a piece of music indicated?

Chiefly by the Italian word or words affixed at the beginning.

What are these words, and what is their meaning?

The following are in general use; they are classed here from slow to quick.

1. *Grave*, very slow.
2. *Adagio*, a degree faster.
3. *Largo*, slow, and in a broad style.
4. *Larghetto*, a degree faster than *largo*.

Handwritten notes:
Grave (very slow)
Adagio (a degree faster)
Largo (slow)
Larghetto (faster)
Allegro (quick)

5. *Andantino*, somewhat slow and flowing.
6. *Andante*, a degree faster than *andantino*.
7. *Moderato*, moderate time.
8. *Allegretto*, not so quick as *allegro*.
9. *Allegro*, lively, quick.
10. *Vivace*, with spirit, fast.
11. *Presto*, very quick.
12. *Prestissimo*, as quick as possible.

What is the meaning of the following words: *Assai*, *molto*, *piu*, *poco*, *non troppo*?

The words, when joined to any of the foregoing, serve to extend or modify their meaning; as

Adagio non troppo, not too slow.

Allegro assai, very quick.

Piu presto, quicker than *presto*.

Poco presto, a little quick.

How is the character of a piece and its style indicated?

Generally by Italian words.

What words are mostly used?

Affettuoso, affectionate.

Agitato, agitated.

Amoroso, tenderly.

Brillante, brilliantly.

Cantabile, in a singing style, flowing.

Con brio, with spirit.

Con fuoco, with fire.

Con gusto, with taste.

Furioso, with great spirit.

Pastorale, in a simple and tender style.

Sostenuto, sustained.

Scherzando, playfully.

Vigorouso, with force.

Where are these words placed?

After the Italian word denoting the speed of the movement, thus: *Andante affetuoso*, *Allegro agitato*, *Allegro con brio*, *Andantino amoroso*.

CHAPTER XIII.

ON GRACES OR EMBELLISHMENTS.

What are the principal graces made use of in musical compositions?

The *Appoggiatura*, the *Acciaccatura*, the *Furn* and the *Shake*, or *Trill*.

How is the *Appoggiatura* or leaning note expressed?

By a small note placed before the large one which it is intended to ornament.

How many kinds of *Appoggiatura* are there?

Two, the upper and the lower.

Explain both.

The upper *Appoggiatura* may be a tone or a

half tone above the principal note, the lower is always a half tone below.

What is the length of the *Appoggiatura*?

It borrows half the value of the principal note which it precedes.



How is the *Acciaccatura* expressed and performed?

The *Acciaccatura* is also expressed by a small note, but has a line drawn across the stem, and is played very short.



How is the *Turn* expressed and performed?

The *Turn* is the union of the upper and lower grace-notes; it is either direct, prepared, or inverted.

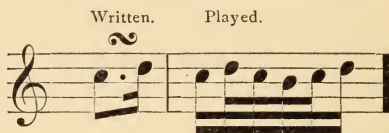
How is the *direct Turn* performed?

It begins with the note above the principal, and is marked ∞.



How is the *prepared Turn* played?

The note is played first, and then the turn.



How is the *inverted Turn* played?

The *inverted Turn* begins with the note below and ends on the principal note.



When a Sharp, Flat or Natural is placed over or under a Turn, what does it indicate?

When placed *over* the Turn it shows that the highest note is to be played sharp, flat or natural, as the case may be; and if *under*, the lower note to be similarly treated.



How is the *Shake* or *Trill* marked and performed?

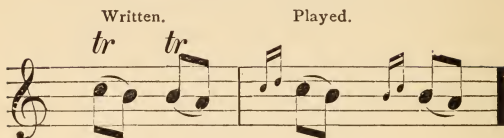
The *Shake*, marked (*tr*), an abbreviation of the Italian word *trillo*, is a quick and alternate repetition of two notes, the principal note and the note above.

How many kinds of *Shakes* are there?

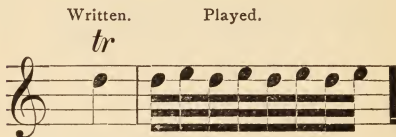
Three; the *passing*, the *plain*, and the Shake with a *turn*.

How are these performed?

The *passing Shake* is very short.



The *plain Shake* is longer.



CHAPTER XIV.

ON EXPRESSION.

What are the principal means of expression?

Strict attention to the accents, emphasis, syncopation, and a close observance of *legato*, *staccato*, *crescendo* and *diminuendo*.

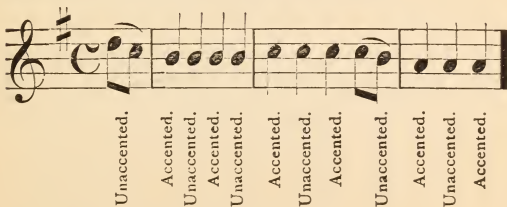
I. ON ACCENTS.

What is meant by *accent* in music?

The stress given to one note in preference to another, according to its place in the measure.

Where are the accents placed in Common Time?

In Common Time, of four quarters in a measure, the first and third parts are *accented*, and the second and fourth *unaccented*.



In this order always preserved?

No; in slow movements, when the quarters

are divided into eighths, the accents are more frequent; they fall upon the first, third, fifth, and seventh eighths; the second, fourth, sixth and eighth are unaccented.

How are the accents placed in $\frac{2}{4}$?

The first quarter is *accented*, the other *unaccented*.



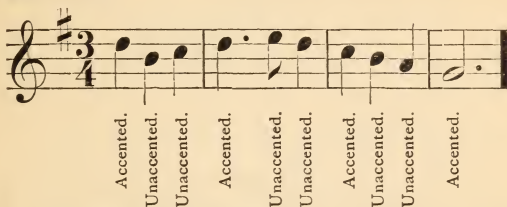
How are the accents placed in compound Common Time; for instance, $\frac{6}{8}$?

The accent falls upon *one* and *four*; when two dotted quarters occur in a measure, the first dotted quarter receives the heaviest accent.



How are the accents placed in Triple Time?

One of the measure is accented, two and three unaccented.



In a slow movement, when each measure consists of six eighths, the first, third and fifth eighths, are *accented*; the second, fourth and sixth are *unaccented*.

Does every piece of music always begin with the first part of the measure?

No; for the sake of keeping the accents in proper places, a piece frequently begins with the last part of the measure; then the last measure must be short that part. See example on page 51.

2. ON EMPHASIS.

What is meant by emphasis?

Emphasis is a deviation from the rules given concerning the accents; it takes place when a note which should not be accented has a stress given to it; for instance, in Common Time, the second and fourth parts of the bar are unaccented.

Should a stress be laid on one of these parts, it will be termed an *emphasis*.

How is the *emphasis* marked?

By a small angle \angle under or over the note; also by the words *sforzando*, *sforzato*, or their abbreviations, *sforz.*, *sf.*, *rf.*, *fz.*, *rfz.*, or even *f*, over a single note.



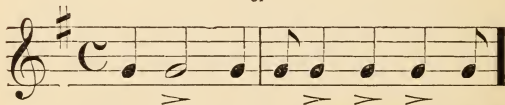
3. ON SYNCOPATION.

What is the meaning of the word *Syncopation*?

Syncopation takes place when the unaccented part of a measure is joined with the next accented part. This occurs—

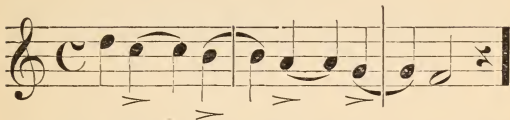
1. When long notes are placed between two others of shorter duration, as a half between two quarters, or three quarters between two eighths.

or



2. When two notes are connected by a tie or bind, either in the middle of a measure or

from the last note of a measure to the first of the next.



When *Syncopation* takes place, how can the Piano-Forte player keep time?

The Treble and Bass seldom syncopate together; one part generally marks the time by equal notes.

ON THE LEGATO AND STACCATO.

What is the meaning of the word *legato*?

This Italian word signifies a smooth and connected style of playing; blending the sound of one note with that of the next.

How is this effected?

By keeping each key down until the next is struck.

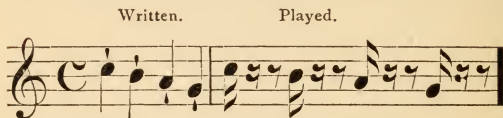
How is *legato* expressed?

By the curved lines over the notes, which are called *slurs*.



What do small dashes placed over notes signify?

That the notes are to be played short and distinct, lifting the finger from the key when one-fourth of the length of the note has expired.

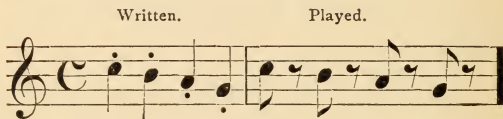


How is this style of playing denominated?

It is called *Staccato*, and produces a fine effect when properly contrasted with the *legato* style.

When *dots* are placed over the notes, how are they to be placed?

Not so short as the *dashes*; the finger is lifted when one-half of the length of the note has expired.



What is meant when a *Slu* is placed over a succession of dots?

That the finger is lifted when *three-quarters* of the length of the note has expired.



5. ON THE MODIFICATION OF THE SOUNDS.

What is the meaning of the word *piano*, abbreviated *pi.* or *p.*?

To be played in a soft and delicate manner.

What is the meaning of *mezzo-piano*, abbreviated *mp.*?

A degree greater than *piano* and less than *forte*.

What is the meaning of *pianissimo*, abbreviated *pp.*?

The utmost degree of softness.

What is the meaning of *forte*, abbreviated *for.* or *f.*?

To be played with energy and force—loud.

What signifies *mezzo-forte*, abbreviated *mf.*?

Medium, between *forte* and *piano*.

What signifies *fortissimo*, abbreviated *ff.*?

The greatest degree of force; avoiding, however, any roughness.

What is the meaning of the word *crescendo*, abbreviated *cres.?*


A gradual increase from soft to loud, marked



What is meant by the word *diminuendo*, abbreviated *dim.?*

A gradual diminishing from loud to soft, marked



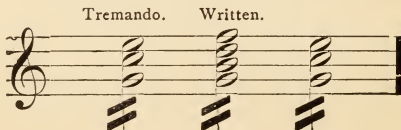
When these two angles are opposite each other, thus: , what does it mean?

That the sounds must be gradually increased from soft to loud, and afterwards gradually diminished from loud to soft.



What is the meaning of the word *tremando* written over some chords?

That the chords must be divided into two parts, and played with rapidity as a shake.



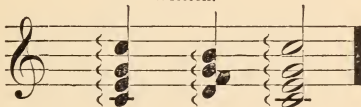
Played.



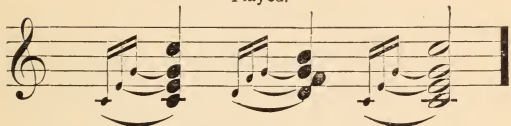
What is the meaning of the word *arpeggio*?

That the chord must be played in rapid succession from the lowest note to the highest, instead of striking them all at once. This is usually expressed by a waved line before the chord.

Written.



Played.



What is the meaning of the word *pedal*, abbreviated *Ped.*?

That the damper or right-hand pedal must be pressed with the foot, to raise the dampers and let the vibration continue. A star (✱) is usually placed when it is to be discontinued.

In what passages is the *damper pedal* introduced?

Chiefly in passages in which the same Harmony is continued; when the chords are changed, *the pedal must be dropped.*

CHAPTER XV.

ON SOME CHARACTERS IN COMMON USE.

What is the use of single lines drawn across the staff?

These small lines are called *bars* and serve to divide a piece of music into equal portions, called *measures*.

1st strain.

2d strain.



What is the use of the Double Bar?

It serves to divide a piece of music into two, three or more parts, called *strains*. When dots are placed on both sides of the double bar, both parts are to be repeated; when the dots are only on one side of the double bar, the part on the same side as the dots is to be repeated.


What is the use of the *Brace*, { ?

It serves in Piano-Forte music to connect the two staves, the upper of which is for the right hand, and the lower for the left.

What is the meaning of the words *Da Capo*, abbreviated *D. C.*?

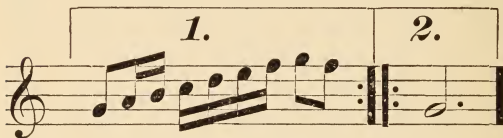
They signify that the performer must play over again part of a piece from the beginning.

What is the meaning of the words *Dal Segno*?

These words refer to a preceding mark of *repeat*, and indicate that the part of the piece must be repeated from the sign, , to FINE.

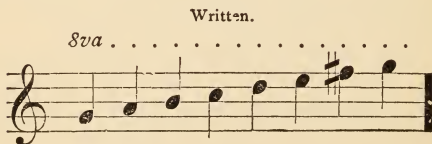
What is the use of the figures 1 and 2 placed over some notes at a Double Bar?

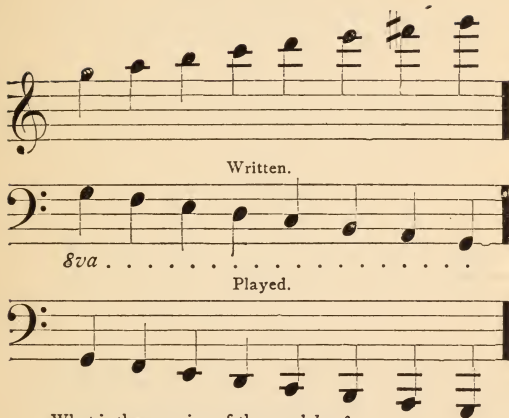
They signify that a part of the piece must be played twice; and that in playing it the second time, the performer must omit the bar marked 1, and instead of it play the bar marked 2.



What is the meaning of the word *ottava*, generally abbreviated *8va*, followed by dots?

That the notes over or under which it is placed are to be played respectively an octave higher or lower.





What is the meaning of the word *loco*?

It is generally used after the word *ottava*, and signifies that the music must be played as written.

What do the letters *R. H.* or *M. D.* under some notes in the Bass signify?

That they are to be played with the right hand, *main droit*, crossing over the left.

What do the letters *L. H.* or *M. G.* over some notes in the Treble signify?

That they are to be played with the left hand *main gauche*, crossing over the right.

What is the meaning of *V. S.* (*Volti Subito*), placed at the bottom of the page?

The performer must turn the page quickly. (Generally found in old publications and manuscript copies.)

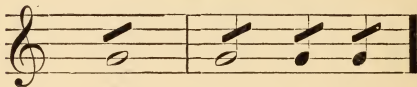
CHAPTER XVI.

ON ABBREVIATIONS AND LICENSES.

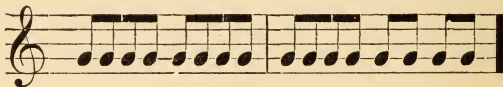
What is the meaning of a dash over or under a whole note,
e through the stem of a half or a quarter?

That the notes are to be divided into eighths.

Written.

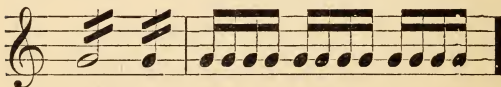


Played.



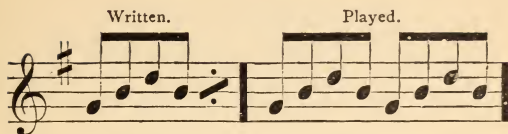
What is the meaning of a double stroke through the stem of
a half or a quarter note?

That the half or quarter is to be divided into
sixteenths.



What is the meaning of a *dash* after a group of notes?

That the preceding group is to be repeated.



Segue after a group of notes has the same meaning.

ON SOME LICENSES.

What is the meaning of the figure 3 placed over or under three quarters, eighths or sixteenths.

It shows that three quarters, eighths, or sixteenths, must be played in the time of two; each group is called a *triplet*.



What is the meaning of the figure 6 placed over or under six eighths or sixteenths?

It signifies that the six eighths or sixteenths must be played in the time of four of the same species.



Is the same rule observed with respect to other figures, as 5, 7, 9, etc.?

Yes; five eighths are played in the same time as four, seven as six, and nine as eight of the same species.

The figures 3 and 6 are sometimes omitted; then the manner of grouping the notes indicates the mode of playing them.

CHAPTER XVII.

ON THE POSITION OF THE BODY, ARMS AND HANDS AT THE PIANO-FORTE.

What is the proper position of the body and arms at the Piano-Forte?

The performer's attitude, being seated opposite the centre of the key-board, must be erect, without the appearance of constraint; the arms from the elbows upwards must be a little advanced, and close to the body, except when the right hand plays

on the upper part, or the left on the lower part of the instrument ; in which case the arms are necessarily a little extended ; the shoulders must never be raised ; the seat of the performer must be so adjusted as not to require their elevation.

What is the proper position of the hands and fingers on the key-board ?

The hands must be a little above the keys, the wrist turned slightly inward, so as to prevent the thumb from being withdrawn from the keys. The fingers must be bent, and each finger must be over the centre of its respective key. In striking a key with a finger, the others must not move, and the finger which has struck a key must be kept down until the next key is struck, when it must be raised. When rests occur, the fingers must be raised from the keys.

CHAPTER XVIII.

ON FINGERING.

What is understood by fingering ?

The proper disposition of the fingers during performance. The hands should be kept as much as possible over the five keys, so that each finger may cover its respective key, and the motion of the hands be scarcely perceived.

How is the fingering expressed?

The thumb is marked by a cross, X; the fingers, 1, 2, 3 and 4. In Europe 1, 2, 3, 4, 5 are used and the X omitted.

When a Diatonic succession extends beyond five notes, how is it played?

By passing the thumb under the long fingers in ascending, and these over the thumb in descending.

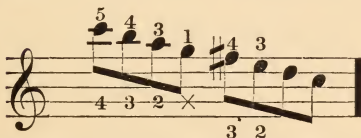
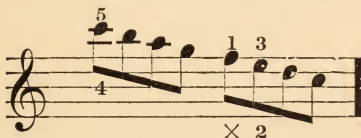
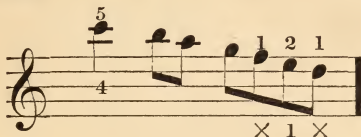
Under which finger is the thumb to be passed in ascending?

In ascending, the thumb of the right hand may pass under the first, second or third finger, seldom under the fourth finger.

NOTE.—The foreign fingering is placed *over* the notes: the American (so called) fingering is below the notes.



In descending, the first, second or third finger may be passed over the thumb, the little finger but seldom.



Is it allowed to pass one of the fingers over another?

No; for besides being awkward, it would prevent the sounds blending into each other.

Is it allowed to play two or three consecutive notes with the same finger?

No; unless a rest intervenes, every note should be played with a different finger.

Which are the principal means of facilitating the execution of rapid passages?

First, by changing fingers when a note is repeated.

Three staves of musical notation in treble clef, each with a key signature of one sharp (F#). The first staff shows a sequence of eighth notes with fingerings 3 2, 1 3, 1 3, 1 3, and a final measure with a whole note. Below the staff are the fingerings 2 1, X 2, X 2, X 2. The second staff shows a sequence of eighth notes with fingerings 3 1, 3 1, 3 1, and a final measure with a whole note. Below the staff are the fingerings 2 X, 2 X, 2 X. The third staff shows a sequence of eighth notes with fingerings 4 3 2 1, 4 3 2 1, 4 3 2 1, and a final measure with a whole note. Below the staff are the fingerings 3 2 1 X, 3 2 1 X, 3 2 1 X. The fourth staff shows a sequence of eighth notes with fingerings 3 2 1, 3 2 1, 3 2 1, and a final measure with a whole note. Below the staff are the fingerings 2 1 X, 2 1 X, 2 1 X.

Secondly, by making use of contractions.

Two staves of musical notation in treble clef, each with a key signature of one sharp (F#). The first staff shows a sequence of eighth notes with fingerings 4 3 2 1, 4 1, 4 1, and a final measure with a whole note. Below the staff are the fingerings 3 2 1 X, 3 X, 3 X. The second staff shows a sequence of eighth notes with fingerings 2 1 3, 2 3 5, and a final measure with a whole note. Below the staff are the fingerings 1 X 2, 1 2 4.

Thirdly, by extensions.



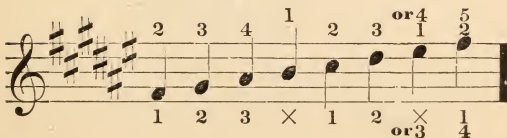
Which is the proper fingering of the scales?

In the Key of C, and in keys with Sharps at the signature, viz.: G, D, A, E and B (Major and Minor), the thumb of the right hand plays the first and fourth degrees of the scale, ascending and descending.



The Key of $F\sharp$ is an exception to this rule.

$F\sharp$ Major.

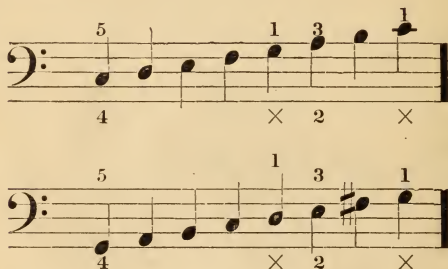


What is the fingering of the Keys with Flats at the signature?

In the Major Keys of F, B \flat , E \flat , A \flat , and D \flat , the thumb of the right hand is placed on F and C, ascending and descending.

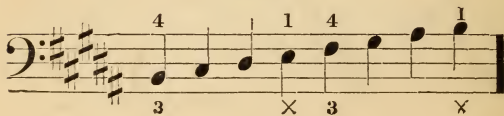
How are the scales fingered with the left hand?

In C and the Keys with Sharps, the thumb must be placed on the fifth and eighth degrees of the scale.

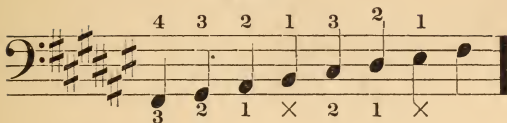


The Key of B and F \sharp Major form exceptions to this rule; in B Major the thumb falls on the fourth and eighth of the scale, in F \sharp Major on the fourth and seventh of the scale.

B Major.

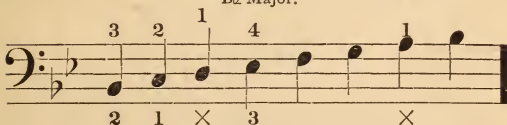
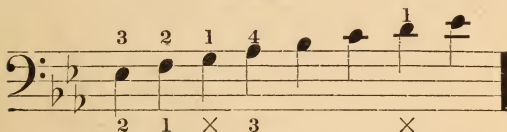


F# Major.

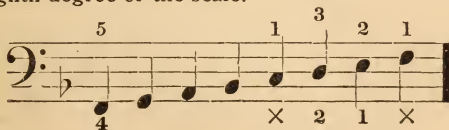


How are the scales with Flats fingered with the left hand?

In Major Keys with Flats, as B \flat , E \flat , A \flat and D \flat , the thumb of the left hand falls on the third and seventh of the scale.

B \flat Major.E \flat Major.

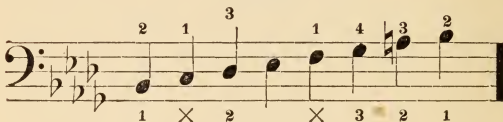
The scale of F (Major and Minor) is an exception to this rule; the thumb falls on the fifth and eighth degree of the scale.



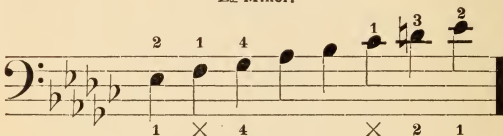
How are the Minor scales with Flats fingered with the left hand?

The Minor scales of $B\flat$, $E\flat$, $A\flat$ and $D\flat$ are not fingered as the Major scales of the same name; the thumb of the left hand plays C and F ascending and descending.

$B\flat$ Minor.



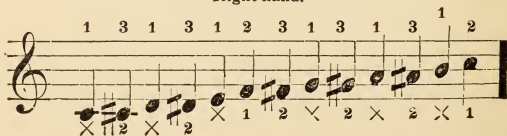
$E\flat$ Minor.



Which is the best mode of fingering the *Chromatic* scale?

Second finger on *all* the black keys, thumb on all the white keys, except C and F right hand and B and E left hand, which are played by the first finger.

Right hand.





Practice the Scales daily.

CHAPTER XIX.

ON TRANSPOSITION.

What is meant by *transposition*?

Putting a composition into another key; this may be done in various ways: by reading the notes as if written higher or low; by changing the Clef, which changes the name of the notes; and by changing the key and Clef at the same time.

Is there any other Clef besides those already explained?

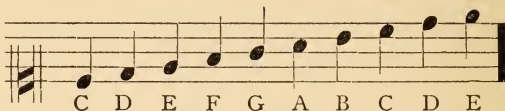
Yes; a third Clef, called the C clef, is used in vocal music and in orchestral scores.

On what line of the Staff is it placed?

It may be placed upon the first, second, third or fourth line of the Staff; and according to its situation, indicates a different part.

When placed on the first line, what is it called?

The *Canto* or *Soprano* Clef. This part is sung by female voices of high compass.

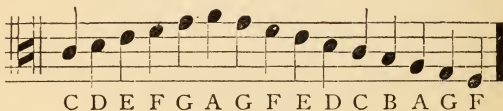


When placed on the second line, what is it called?

The *Mezzo-Soprano* Clef, a part sung by female voices of low compass; this Clef is not used in modern music.

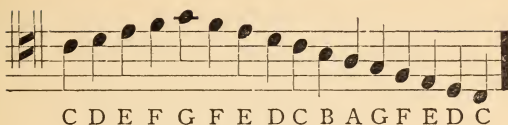
When placed on the third line, what is the C Clef called?

The *Contralto* or *Counter-Tenor* Clef. This part is sung by female voices of very low pitch, or by male voices of high compass; and is also used for *viola*, or Tenor violin.



When placed on the fourth line, what is the C Clef called?

The *Tenor* Clef. This part is sung by male voices.



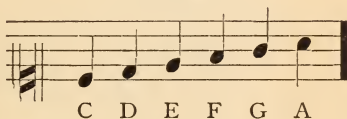
Are the names of the notes on the lines and spaces the same in every Clef?

No ; when the position of the Clef is changed, the names of the notes are also changed, as may be seen in the foregoing example.

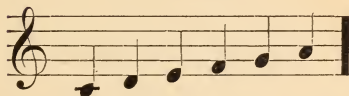
How do you transpose from the *Soprano* Clef to the *Treble* Clef?

By reading and playing every note a Third lower.

Written.



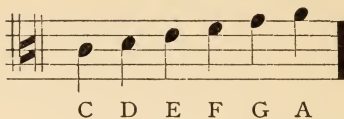
Read and played.



How do you transpose from the *Contralto* to the *Treble* Clef?

By reading every note a degree higher, and playing the notes an octave lower.

Written.



Read.

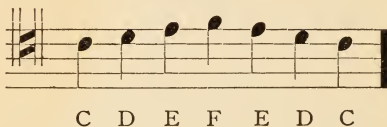


Played.

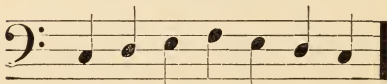
How do you transpose from the *Tenor* to the *Bass*?

By reading the notes four degrees lower, and playing them an octave higher.

Written.



Played an octave higher.



Read.

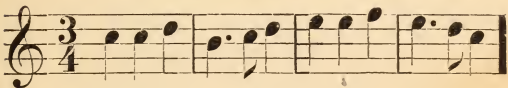
How do you transpose from one key to another?

By adding, after the Clef, the Sharps or Flats which belong to the new key, and reading the notes according to the new Tonic.

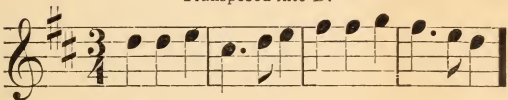
How do we transpose from the key of C to that of D, a tone higher?

Having placed after the Clef two Sharps (viz.: F and C), we read or play every note a degree higher.

“God Save the Queen.”—Key of C.



Transposed into D.



How do we transpose from the Key of C to that of B \flat , a tone lower?

Having placed after the Clef two Flats, B \flat and E \flat , we read every note a degree lower.


Transposed into B \flat Major.



Should any accidental Sharp, Flat or Natural occur, they will be subject to the same changes in the new key.

The student who, by constant application, has fully mastered the various points explained in this catechism, should not rest with this first step, but must by unremitted attention, endeavor to advance still further in the science. Music requires much study and practice before great proficiency can be attained; and “Those who think they have done so much see but little to do.”—DR. JOHNSON.

ABBREVIATIONS

Accel.	Accelerando	Mod.	Moderato
Ad lib.	Ad libitum	P.	Piano
A temp.	A tempo	Ped.	Pedal
Brill.	Brillante	P. F.	Piuforte
Cresc.	Crescendo	PP.	Pianissimo
D. C.	Da capo	Rall.	Rallentando
Decres.	Decrescendo	Rf., rfz., or rinf.	Rinforzando
Dim.	Diminuendo	R. H.	Right Hand
Dol.	Dolce	Ritar	Ritardando
D. S.	Dal segno	Riten	Ritenuto
Espres.	Expressivo	Scherz	Scherzando
F.	Forte	Semp.	Sempre
Ff.	Fortissimo	Sfz.	Sforzando
Forz.	Forzando	Sinf.	Sinfonia
Graz.	Grazioso	Stacc.	Staccato
Intro.	Introduction	String	Stringendo
Legg.	Leggiero	T. C.	Tre corde
L. H.	Left Hand	Tem.	Tempo primo
Marc.	Marcato	Ten.	Tenuto
M. S.	Mano sinistra	Tr.	Trillo
M. D.	Main droite	Trem.	Tremolando
Men.	Meno	U. C.	Una corda
M. G.	Main gauche	Var.	Variation
M. M.	Maelzel's Metro- nome	V. S.	Volti subito
M. M.	 The beat of a quar- ter note is equal to the pulse of the pendulum of the Metronome with the weight set at 92		

DICTIONARY OF MUSICAL TERMS.

A, at, for, with.

Ad, at, to.

A Capriccio, } at the pleasure, fancy or will of the performer,
A Piacere, } as to time and style.

A poco piu lento, a little slower.

A poco piu mosso, a little more movement.

A Tempo, in time.

A Tempo giusto, in strict time.

A Tempo primo, in the original time.

Accellerando, with increasing speed.

Accentuato, accented.

Adagio, very slow.

Ad libitum, at the player's pleasure.

Affettuoso, tenderly.

Agitato, with agitation.

Agilita, with agility, quickness.

Al, alla, to the, or, in the style of.

Alla breve, 2-2 time.

Al segno, to the sign.

Alla cappella, in the style of the church.

Allegremente, sprightly.

Allegretto, not so quick as *allegro*.

Allegro, quick.

Allegro agitato, quick and agitated.

Allegro assai, or molto, or di molto, very quick.

Allegro con brio, or brioso, quick and brilliant.

Allegro con fuoco, quick and animated.

Allegro con moto, faster than *allegro*.

Allegro furioso, quick and furious.

Allegro con spirito, quick, with spirit.

Allegro maestoso, quick, but dignified.

Allegro vivace, quickly, with life and brightness.

Amabile, amiably.

Amoroso, lovingly.

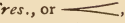

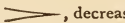

Andante, slow and quiet. Walking movement.

Andante assai, or molto, slower than *andante*.

Andante appassionata, slow, with passion.

Andante con moto, quicker than *andante*.

- Andante maestoso**, slow and dignified.
Andantino, slower than *andante*.
Animato, spirited.
Armonioso, harmoniously.
Arpeggiato,
Arpeggio, } to be played in harp style.
Attacca,
Attacco subito, } proceed at once to the following movement.
Ben marcato, well marked.
Ben marcato il canto, mark the melody well.
Bewegt, with movement.
Brillante, brilliantly.
Brioso, with spirit.
Cadenza, an ornamental passage played *ad libitum*.
Calando, diminish both in power and rapidity.
Calmato, calmly.
Cantabile, in singing style.
Capriccio, caprice, fancy.
Chord, two or more tones arranged according to the harmonic law.
Coda, an addition after the natural close of a piece.
Colla parte, with the part. A direction to an accompanist to follow the voice or instrument he accompanies.
Comodo, "as convenient," as "*allegro comodo*," quick as convenient.
Con, with.
Con abbandono, with abandonment.
Con affeto, with affection.
Con anima, with animation.
Con brio, with vigor.
Con delicatezza, with delicacy.
Con dolcezza, with sweetness.
Con dolore, with pathos.
Con eleganza, with elegance.
Con energia, with energy.
Con espressione, with expression.
Con forza, with force.
Con fuoco, with fire.
Con grazia, with grace.
Con justo, with exactness.
Con leggierezza, with lightness.
Con moto, with motion.

- Con passione, with precision.
 Con semplicità, with simplicity.
 Con spirito, with spirit.
 Con tenerezza, with tenderness.
 Con vivacità, with vivacity.
 Con velocità, with velocity.
 Crescendo, contraction *Cres.*, or , increase in power.
 Da Capo or D. C., from the beginning.
 Dal segno or Dal  from the sign.
 Deciso, decided.
 Decrescendo, decres. or , decrease in power.
 Delicato, } delicately.
 Delicatamente, }
 Diatonic, through the tones.
 Diminuendo, diminishing.
 Divoto, devoutly.
 Dolce or Dol., } sweetly.
 Dolcemente, }
 Dolorosa, mournfully.
 Dritta, right. *Mano Dritta* or *M. D.*, right hand.
 Duet, a composition for two performers.
 Elegante, gracefully.
 Energico, energetically.
 Egualmente, equally.
 Espressivo, expressively.
 Etude, a study.
 Facilita, an easier adaptation..
 Fine, the end.
 Finale, the last.
 Forte, or *f*, loud.
 Fortissimo, or *ff*, very loud.
 Forzando, *forz*, *fz*. or , accent strongly the notes thus marked
 Fuoco, fire, passion.
 Furioso, furiously.
 Gaiement, with gayety.
 Gamut, the scale.
 Glissano, to glide over the keys with one finger.
 Grandioso, grandly.
 Gravamente, solemnly.
 Grave, the slowest movement.
 Grazioso, gracefully.

Gioviale, joyfully.

Giocososo, joyfully.

Gustoso, tastefully.

Harmony, a combination of sounds.

Il, the.

Impetuoso, impetuously.

Innocente, innocently.

Intrada, introduction.

Istesso tempo, the same time.

Key-note, *one*, or the first note of the Scale.

Languido, languidly.

Largamente, in a broad, large style.

Largo, very slow movement.

Larghetto, not so slow as *largo*.

Larghissimo, slower than *largo*.

Legato, smoothly.

Legatissimo, very smoothly.

Leggiero, lightly.

Leggierissimo, very lightly.

Legeramente, lightly.

Lentando, slower by degrees.

Lento, very slow movement.

Loco, in place, as written.

Lusingando, languishing.

Ma, but, as "*allegro ma non troppo*." Quick, but not too quick.

Maestoso, majestic, dignified.

Main Droit, M. D., the right hand.

Main Gauche, M. G., the left hand.

Mano Dritta, M. D., the right hand.

Mano Sinistra, M. S., the left hand.

Marcato, marked, emphatic.

Marcatissimo, very emphatic.

Martellato, marking the tones distinctly, hammered.

Marziale, martial.

Meme Mouvement, the same movement.

Meno or **Men**, less, as "*meno mosso*," not so fast; "*men forte*," not so loud.

Mestoso, mournfully, sadly.

Mezzo, halfway; as *mezzo forte*, half loud; *mezzo voce*, with half tone

Moderato, moderate movement.

Molto, very.

Morendo, dying away.

Mosso, movement, motion; *piu mosso*, quicker.

Moto, movement; *con moto* with movement.

Movimento, movement.

Nobilimente, nobly, grandly.

Non tanto, not too much.

Notation, expressing sounds by visible signs, as notes, rests, etc.

Obligato, a part which may not be omitted.

Opus, a work.

Ordinario, usual; *tempo ordinario*, usual time.

Ossia, otherwise, used sometimes in place of the word *facilita*.

Passionato, passionate, impassioned.

Pastorale, in a pastoral style, light and graceful.

Pause, a sign to stop, a hold.

Pesante, to be played emphatically.

Patetico, }
Pathetique, } pathetically.

Ped, pedal.

Perdendosi, gradual diminution of speed and power.

Peu, a little.

Piangendo, painfully.

Piano, soft.

Pianissimo, very soft.

Piu, more; as *piu allegro*, more speed, etc.

Plantivo, plaintive.

Poco, a little; as *poco piano*, a little softer.

Poco a Poco, by degrees; as *poco a poco cres.*, louder by degrees.

Pomposo, pompous.

Portamento, in singing, a graceful glide, or carrying the voice from one tone to another.

Possible, possible; as *piu presto possibile*, fast as possible.

Precipitato, precipitately.

Pretezza, rapidly.

Presto, very fast.

Prestissimo, fastest movement.

Primo, first.

Prima volta, first time.

Quartet, a composition for four performers.

Quasi, in the manner of, as *quasi presto*, like a presto

Quieto, quietly.

Quintet, a composition for five voices or instruments.

Raddolcente, softer by degrees.

Rallentando, Rall., slower by degrees.

Rapido, rapidly.

Recitativo, Recit., in piano music this signifies an imitation of the style of musical declamation called by the same name.

Replica, repetition.

Rigore, strictly, exactness.

Rinforzando, Rinf., with emphasis.


Risoluto, in a resolute manner.

Ritardando, } slower by degrees.
Ritenuto, }

Scale, a succession of eight tones.

Scherzo, a light, playful movement.

Scherzando, } in the manner of a *scherzo*.
Scherzoso, }

Segno, or  a sign.

Segue, } now follows, also signifies that the passage following is
Seguito, } to be played in the same way as the preceding.

Semitone, the smallest interval; a half tone.

Semplice, with simplicity.

Sempre, always, as *sempre piano*, always soft.

Sentimentale, in a sentimental manner.

Senza, without, as *senza replica*, without repetition.

Serioso, seriously.

Sextet, a composition for six persons.

Sextolet, a group of six notes.

Sforzato, } Sfz., emphasize the note strongly.
Sforzando, }

Signature, flats or sharps at the beginning to mark the key of a composition.

Slentando, diminution in speed.

Slur, the *legato* mark.

Smorzando, smothered.

Soave, softly, sweetly.

Solo, a composition for one performer.

Sostenuto, sustained tone.

Sotto Voce, in an undertone.

Spiritoso, with spirit.

Staccato, detached.

Stringendo, hurrying, accelerating the time.

Tacet, silence.

Tardo, dragging.

Tema,
Theme, } the subject or theme.

Tempestoso, stormy, tempestuous.

Tempo, time, movement.

Tempo Commodo, in a convenient degree of movement.

Tempo Giusto, in exact time.

Tempo Primo, in the first time. Used after *rit.* or *accel.*, etc.

Tendrement,
Tendrement, } tenderly.

Tenuto, hold the sound its full value.

Timoroso, timidly.

Tranquillo,
Tranquillamente, } tranquilly, quietly.

Tre Cordi, three strings, used after *una corda*, which see.

Tremando,
Tremolo, } the rapid iteration of a note or chord.

Trillando, a succession of trills.

Trio, a composition for three performers; also a third part.

Tromba, a trumpet. *Quasi tromba*, like a trumpet.

Tutti, all.

Tutta Forza, with all force, as loud as possible.

Un Poco, a little.

Una Corda, one string. Refers to the pedal of a grand piano that shifts the action so as to strike one string.

Unison, the same sound.

Veloce, with velocity.

Velocissimo, with utmost rapidity.

Vibrato or **Vibrante**, a firm pressure on the key is implied by this term.

Vigoroso, boldly, vigorously.

Vivace,
Vivamente, } briskly, with animation.

Vivacissimo, with extreme vivacity.

Vivo, lively, animated.

Voce, the voice.

Volante, flying, light and rapid.

Volti Subito, or **V. S.**, turn over quickly.

Zeffiroso, zephyr-like.

BURROWES'

Guide to Practice.

INTRODUCTION.

THE course of practice recommended in the following remarks cannot be expected to coincide with the views of every instructor, or be equally applicable to all pupils; the point sought to be established is, that the pupil should have a regular system to go by, and in whatever particular this may differ from the views of the teacher upon the various points connected with the mode of practicing, he can easily point out the differences he wishes to be made; at all events, if this work serves no other purpose, it will have the effect of bringing the subject of practice more particularly into notice, and, in default of better instructions, be at least some guide to the pupil, and prevent much of that waste of time which daily occurs with

those who even with the greatest diligence do, not combine method. It may be said that every instructor is the best judge, and gives his own directions as to what and how his pupil shall practice. To a certain extent this is true; but, upon the principle that "everybody's business is nobody's business," it may frequently be left undone; besides if it be done, a master cannot constantly repeat the same thing, and pupils do sometimes forget.

No master disputes the utility of the daily practice of Exercises and Scales, but many pupils have a great disinclination thereto; and, though it is not to be doubted that every one will practice them to the extent he may be desired, still, as that which is done willingly, and with a conviction of its being conducive to improvement, will always be not only more pleasant, but much more satisfactory in its results, than that which is done as a mere task, the author assures all pupils that more improvement will be made in one month by those who practice them daily than will be made in six or even twelve months by those who do not.

The greatest performers never discontinue the practice of Scales and Exercises.

It is scarcely necessary to remark that practice, to be efficient, must be upon a good principle. Practice upon a bad principle, or, what is more common, without any principle at all, will but confirm error, and render it more difficult to conquer. It is, therefore, essential to prevent any bad habits from being acquired; and the very first time a child puts its fingers on the keys, it should be taught to do so in a proper manner. This opinion is much at variance with common practice, which is, to let a child learn *any how* at first, and, when it has contracted all sorts of bad habits, to give it a good master, who has not only to teach, but also to unteach, if, indeed, that can ever be done. A child's learning anything may be compared to the winding of a skein of thread, which, if it has not been tangled, may be easily, though perhaps in some instances slowly, wound; but if it be tangled, not only will the trouble be increased tenfold, but the chances are that it will be broken in many places, and consequently never perfect. Some pupils have naturally, that is to say, without any instruction as to how it should be done, a better mode of touching the keys than others, as some persons are naturally more or less graceful in all they do,

while others are more or less awkward ; but it is not sufficient that anything be well done ; it must be done well upon principle. Those who have what may be termed a natural good touch will have less difficulty to contend with ; but they must not be allowed to be ignorant of the principle upon which they do well. It is not, however, in the province of these remarks to give a detailed explanation of the principle upon which different passages should be played. This can only be properly and progressively done by a good instructor.

One thing cannot be too strongly impressed on the mind of the pupil, which is the necessity of patience and perseverance in thoroughly understanding and playing correctly, though perhaps not fluently, the early exercises, as upon these will depend all the future progress. If there be but two notes to be played, still those two notes must be well done, and it is not sufficient that the pupil be able to do them well once or twice, but he must practice doing so ; and the rule for going forward must never be when anything has been played a certain number of times, or when it is merely correct, but when, by repetition, it has become habitual to do it well. As an incitement

to perseverance, it may be remarked, that those who understand and do play even two notes well, may soon, with the same application, play four, and so on; whereas those who pass over the first two notes, or anything else, without being thoroughly understood and sufficiently practiced, will never make any satisfactory progress.

For the sake of giving precise directions, it has been assumed that every pupil should practice TWO HOURS A DAY; and it may be with truth said, that those who expect to make any efficient progress should do this at the least. Those who adhere strictly to the directions for the two hours may, it is conceived, from the habits acquired thereby, be safely left to their own discretion for any additional time.

ON PRACTICE IN GENERAL.

Fixed hours should be appointed for practice. It is not enough to say that a pupil should practice two or more hours a day, but the time for so doing should be fixed; every day's experience shows that whatever is left to be done at an uncertain time is frequently left undone, or at best done but imperfectly.

The first portion of every hour's practice should be devoted to Exercises or Scales.

Practicing a passage, exercise or scale, does not mean playing it through once, twice or thrice, but a careful repetition of it twenty or thirty times successively, and the practice of the same should be resumed daily till it be executed with correctness and precision, and with as much fluency as the progress of the pupil will admit.

The degree of rapidity with which anything is played may be conceded to the age or ability of the pupil; but respecting the principle upon which it is played, there must be no compromise. A pupil, therefore, must not conclude anything to be sufficiently practiced until

Not one wrong key is struck.

Not one wrong finger used.

Not one finger down when it ought to be up, or up when it ought to be down.

The hand held in a proper position throughout.

The piece or passage played in proportion, and without looking at the fingers.

Nothing which fails in any of these particulars can be termed correctly done.

RULES TO BE OBSERVED AT PRACTICE.

I. Never pass a mistake.

Never pass over a mistake, but whenever a wrong key is struck, a wrong finger used, if a finger be down or up when it ought to be otherwise, or if the passage be not played in proportion, recommence the passage, and continue to do so till it be done correctly. Passing on, intending to rectify the mistake at another time, will only serve to confirm the error, and render it ultimately more difficult to conquer.

II. Practice slowly at first.

Avoiding mistakes is better than having them to rectify. Practice, therefore, slowly at first, and when the passage is done correctly, increase the rapidity to the desired degree. It is certain that that which cannot be done correctly slow, will not be correct when done fast. The rapidity may render the incorrectness less observable, but it will not be the less bad.

III. Ascertain the nature of the difficulty.

When any passage is found to be difficult, the first point is to ascertain exactly where, and in *what particular*, the error or the difficulty consists. Suppose, for instance, in a passage of twenty notes, the difficulty lies in the execution of two or three notes only; in that case, practice those two or three notes till they be done with readiness, and then practice the whole passage.

IV. Practice with each hand separately.

It may be sometimes advisable to practice a passage with each hand separately. It may be relied on, that if a passage be not played correctly with one hand at a time, it will not be well done with both hands together.

V. Select passages for practice.

As all parts of a piece will not require the same degree of practice, select those parts in which there is any difficulty, and practice them. Much time is saved by this method. For example, suppose, in a page of forty bars, there are two which will require practicing fifty times, or more, to do correctly; it is

obvious that it will be less trouble, and take less time, to practice the two bars fifty times than the whole page fifty times; besides which, any difficulty will be much sooner surmounted by being played fifty times successively, than if it be played the same number of times, with forty or fifty bars intervening between each repetition.

VI. Practice in small portions.

When a piece contains no decided comparatively difficult passage requiring to be practiced as above, still it is desirable to practice it in small portions, rather than straight through from the beginning to the end. For instance, suppose two pages containing eighty bars are to be practiced; the pupil will be much more familiarized with the piece by playing portions of eight or sixteen bars, as may be convenient, each twenty times, than if he play the whole eighty bars straight through twenty times.

VII. Caution required in selecting passages.

In selecting passages for practice, it is desirable not to begin or end always at the same place, unless it be a completely detached passage;

otherwise a habit of hesitating or stopping at a particular place will be contracted, which it may be afterwards difficult to overcome.

VIII. Extend and reverse passages.

It is frequently useful to lengthen or extend a passage to a greater compass than may be required in the piece, or, in fact, to make an exercise of it. For example, if an arpeggio extending two octaves requires practice, it will be good policy to practice it to the extent of three or four octaves.

It is also desirable, when the passage will admit of it, to practice both ascending and descending, although only one way may be required in the piece.

IX. Repeat correctly six successive times at least.

No passage that has been badly played should be considered as sufficiently practiced when done once or twice right; SIX SUCCESSIVE times without error is the least that can be depended on.

If, on resuming the practice of the same on another occasion, it should be incorrect (as will

frequently be the case), it should be practiced till it be done TWELVE SUCCESSIVE times without error and so on till it can be, with a certainty played correctly.

X. Practice the piece as a whole.

After practicing in detail as above described, the piece must be carefully practiced as a whole from beginning to end. If, in doing this, any mistake should occur, the best remedy is to recommence the whole page or two (nothing fixes the attention so much as this), and continue to do so until

Not one wrong key be struck.

Not one wrong finger used.

Not one finger be down or up when it ought to be otherwise, and until the whole be played through in proportion.

XI. After correctness, practice for fluency.

Practice, besides being necessary for insuring correctness in any piece or passage, is afterwards requisite for the purpose of gaining more fluency or more finish in the manner of executing it.

XII. Practice till perfect.

Lastly, it may not be amiss to remark, that although it is desirable, both by diligence and method, to accomplish as much as possible in the shortest time, still a pupil should remember that, when any piece is played, nobody inquires how often it has been practiced, or how long the performer has been learning it—the only point is, whether it be well or ill done. No stated number of times can, therefore, be fixed upon; but a PIECE SHOULD BE PRACTICED TILL IT BE PERFECT.

POSITION OF THE HAND AND ARM.

The hand and fore-arm should be in a straight line from the elbow to the middle joint of the second finger, keeping the wrist neither raised nor depressed. The fingers are to be kept moderately bent, and apart (directing particular attention to the second and third fingers, which are more apt to be too close together than the others), so that one finger may be over the centre of each key; and the thumb must always be kept over a key. It is of the highest importance to attend to the keeping of each finger over the centre of a key,

for many persons, notwithstanding they may encompass five keys from the thumb to the little finger, by keeping the other fingers at unequal distances, play indistinctly. For example, supposing the right thumb to play C, instead of striking F distinctly with the third finger, they strike both E and F with the third finger. Errors of this sort are not at all uncommon, particularly in arpeggio passages, and should be guarded against from the first, by acquiring a habit of keeping each finger over the centre of a key.

OF THE MANNER OF TOUCHING THE KEYS, OR PUTTING DOWN AND RAISING THE KEYS.

This is a point not generally sufficiently attended to, but it is one of the greatest importance, and should be thoroughly understood and put in practice at first; for the want of a proper manner of putting down and raising the fingers, throws great additional difficulty in the execution of everything that is played and not only adds difficulty, but gives a bad effect, however perfect

the performance may be in all other respects. If the attention be strictly directed to this at first, the proper manner of putting down and raising the finger will become a *habit*, and will cause no trouble afterwards, whereas, if this be neglected at first, and the pupil be allowed to practice upon a bad or upon no fixed principle, bad habits will be acquired, and become more or less confirmed, in proportion to the degree of practice, and which, if ever they be overcome, must be so at the expense of much labor and time. It is, therefore, essential to prevent any bad habit being contracted.

The rule is simply to hold the finger down on one key till the next is down, but NOT LONGER, or, as it may be otherwise expressed :

Two keys which are to be played successively must not be held down together, neither must one be raised till the other is down. In order to direct the attention particularly to this point, it may be as well to remark, that if the finger be held down too long after the following key is struck, it may be so in a greater or less degree. For instance, suppose C D are to be played successively ; C may be held during the whole, or

half, or a quarter of the time after D is down, either of which is wrong, though not equally so. It is not unusual with those who have a bad touch, when five successive keys are played, to find the whole five down at once ; so that the first is down four times longer than it ought to be, and the others proportionately so.

It may be remarked, that those who hold the fingers down too much in some places generally raise them too soon in others. Raising the fingers from one key *before* the next is down must equally, as a general rule, be guarded against, as it gives a broken and disjointed effect.

Let it not, however, be conceived that either holding one key down after the next is struck, or taking one up before the next be down, is wrong, if marked to be so played. What is intended to be impressed on the mind of the pupil is, that the general rule must be to

Hold one key till the next is down, but NOT LONGER.

And no exercise, passage or lesson should be played in which this cannot be strictly attended to, until a perfect habit of playing upon this principle is acquired ; after which the exceptions, such as

raising the fingers at the rests, repeated notes, and those marked to be played staccato, etc., must be learned.

OF PRELIMINARY EXERCISES.

It is important, when striking a key with one finger, to do so without moving the others. To acquire the power of doing this, exercises in which some fingers are held firmly down while the others are moving must be practiced. Exercises are termed "preliminary," because they are to be practiced before, and because they differ in principle from all others in this respect, viz., that for the purpose of acquiring for each finger a free action, independent of the others, those fingers which are not employed in playing are to be held down; whereas the general rule in all other exercises is to hold none down but what are actually employed in playing.

The daily practice of these, for a short time previous to other exercises, will always be highly beneficial.

OF LOOKING AT THE FINGERS.

It is essential that the pupil should acquire the power of playing without looking at the fingers. To accomplish this, a little time should occasionally be devoted to this object exclusively.

It must be obvious that the object of all exercises for this purpose will be defeated if they be played till the pupil remember them ; therefore the same must never be played twice in one day.

Besides those which are expressly intended (by directing the attention for the time being to that object solely) to teach the pupil to play without looking at the fingers, it must be borne in mind that all the other exercises should be played at first, and afterwards practiced till they can be executed without once looking at the fingers after first placing the hand.

OF THE PRACTICE OF EXERCISES.

The greatest difficulties arise from a want of attention to the position of the hand, and the manner of putting down as well as taking up the fingers at the proper places. The attention of the pupil must, therefore, be directed to these points

in the practice of exercises until it becomes habitual both to hold the hands well, and touch the keys in a proper manner. Exercises are classed for different purposes, such as the practice of single notes, double notes, arpeggios, etc., etc., and as passages similar to all exercises will be found in lessons, they will, after being practiced and mastered as exercises, not appear as difficulties when they occur.

ORDER OF LEARNING AND PRACTICING THE SCALES.

When the pupil is sufficiently advanced the Scales should be learned and practiced daily.

On Mondays, or any fixed day of the week, learn one Major Scale, taken in regular order, and its relative Minor, and practice the same six times, or more, every day during the week; but if, at the week's end, they are not done correctly, and with as much fluency as may be desired, the same must be practiced for a week, or as many weeks more as may be requisite, before proceeding to the next.

The Scales should be practiced in several different ways.

First mode of going through the Scales.

Practice with each hand separately, ascending and descending six or more times without intermission.

It may not be useless to remark that, in whichever mode they be practiced, the following points must be attended to :

The hand must be held in a proper position throughout.

As one finger goes down, the former must be raised, so that always one, and only one, key be down at a time.

In passing the thumb under the fingers, or fingers over the thumb, great care must be taken to do so with as little motion of the hand as possible.

When this is thoroughly, though perhaps slowly, accomplished, the pupil may proceed upon the same principle to the scale next in succession, until all have been gone through with.

When all the scales have been practiced through in this manner, it will, most probably, be desirable to recommence, and go through the

same course again, before proceeding to the next mode.

Second mode of going through the Scales.

Practice with both hands together, ascending and descending eight or more times successively. The same directions as to position of the hand, correctness and repetition, if necessary, of the same Scales, must be attended to in this and succeeding modes, as are recommended in the first mode of practicing the Scales; also, the repetition of the whole course if necessary.

Third mode of going through the Scales.

Instead of ascending and descending as before, practice each Scale six or more times, ascending only, and then as many times descending only, with each hand separately.

Practice progressively with increased rapidity.

Fourth mode of going through the Scales.

Practice each Scale eight times or more, ascending only, and then as many times descending only, with both hands together.

Practice progressively with increased rapidity.

Fifth mode of going through the Scales.

Practice each Scale in thirds eight times, or more.

To play a Scale in thirds, begin with the *right hand* on the *third* of the Scale, with the finger that would have been upon it had the scale been commenced on the key note, playing at the same time with the left hand in the usual manner.

Sixth mode of going through the Scales.

Practice each Scale in sixths eight times, or more.

To play a Scale in sixths, begin with the *left hand* on the *third* of the Scale (viz., a sixth below the right hand), with the finger that would have been upon it had the Scale been commenced with the key note, playing at the same time with the right hand in the usual manner.

ON THE PRACTICE OF OLD LESSONS.

It is desirable to keep up the practice of old lessons, but it is presumed that a little time will suffice for that purpose, if they have been

properly learned ; therefore, at the SECOND HOURS' PRACTICE, on Tuesdays, Thursdays and Saturdays, practice an old lesson ; if it be done properly, proceed to another ; but if not, resume the practice of the same on the appointed days, till it be perfect.

HOME AND DAILY LIFE RULES FOR THE
MUSICAL GENERATIONS NOW
GROWING UP.

BY HERMANN MOHR.

MOTTO.

Who Music as a friend has won,
Has a heav'nly work begun,
For Music was not born on earth—
To Heav'n itself she thanks her birth.
There the angels, bright and fair,
Each and all musicians are.

—DR. MARTIN LUTHER.

1. That which thou findest to do, do it with thine whole heart. Do not be discouraged by difficulties, for it is perseverance alone that leads us to the goal. The greatest masters studied and practiced without interruption.
2. The foundation of a fine, fluent, and artistic style of playing is, and will always be, the **ENERGETIC STUDY OF TECHNIQUE**. Should you neglect it in your youth you will continue to be more or less of a

bungler all your life. "You cannot teach an old dog new tricks!"

2. Rhythm (time) is the soul of music. It is a difficult matter to attain *absolute* certainty in time. Many fail therein during the whole of their life. The sense of time can only be developed by counting aloud, especially in movements of unequal rhythm. The subdividing of the beats of a bar into "one-and, two-and," etc., certainly does not sound fine, but it refines the sense of rhythm.

4. When practicing a new piece do not, at first, play it more quickly than it is possible for you to do without making material mistakes in fingering and time. Pay special attention at the same time to a clean touch, to an accurate time-value being given to notes and rests, and habituate yourself to the immediate recognition of the signs of expression. If you cannot manage all these, even in very slow time, the piece is too difficult for you. Lay it aside. for time and trouble will be wasted.

5. Take pains at an early stage to recognize by ear the pitch, major or minor scale, intervals, and harmonic relations of a piece.

6. In pianoforte-playing you must sit at such a height as to bring your elbows exactly on a level with the key-board. Rotary stools are unpractical and so are cushions. Seats (boards) which can be raised and lowered at will and which are adaptable to any chair are to be recommended.

7. It is a bad habit to keep on hat, overcoat, bracelets, rings, etc., during the lesson. All these things are superfluous and detract from a free playing.

8. Never strum! Practice up even a simple task very correctly and with conscientious accuracy of touch and delicacy of expression, and always imagine that a judge of music is listening to you.

9. It is better to play easier pieces *really* well than to perform more difficult ones *indifferently* well.

10. A piece of music which is played without any accent and expression reminds me of meat without salt.

11. Read diligently that which others are playing from notes. By so doing you are training the ear to recognize what the eye sees. You will thus learn to hear and correct faults—ay, you will be led on to *feel* the written sounds in your mind.

12. It is an art to turn over neatly and at the right moment for others. Learn it!

13. Always take care to have your music stitched or bound and to have any loose half-sheet in the middle pasted in. You will thereby save much time and avoid many a mishap when performing.

14. Bear in mind that the pedal is not a footstool; neither must it be used as a cloak for inaccurate playing. The more delicate sense of the correct use of the pedal will come of itself when you study harmony diligently.

15. Habituate yourself to playing before company, but play only that which you can perform properly, otherwise abstain therefrom. If possible, learn by heart that which you propose to play in public. If you have no trouble about the notes you can concentrate the whole of your mind on execution and expression.

16. If you are sensible you will gain more by the fault-finding of a musical connoisseur than by the praise of fifty others who understand little about music.

17. Neglect no opportunity of playing in concert with others, especially if they are in advance of you. Through unisonic playing on two instruments, through four- and eight-handed playing, through duets, trios,

and quartettes, your own playing will become more rhythmical, flowing, and soulful.

18. A few sheets of Cramer's studies, of Beethoven's sonatas, or Bach's preludes weigh more than ten pounds of dance-music, operatic melodies, and *pot pourris*.

19. There are many who can play difficult pieces with good execution and who are nevertheless unable to undertake to accompany a simple song or violin piece. He who cannot do this should learn to do so, for he is still very far distant from the portals of the temple of art.

20. You will soon attain an appreciation of the *inner* meaning of music if you practice *transposition*. Begin with easy pieces with which you are familiar and leave the greater part of the work to your musical ear.

21. A good instrument will help rapid improvement more than an old box of castanets. Insist upon adhesion to the French pitch and to accuracy of tuning.

22. My child, occupy yourself in zeal and love, with musical theory, the laws of harmony, and counterpoint. If you cannot yet recognize the *full* importance of such study you will find later on that it is as if scales

had fallen from your eyes when you enter the sacred Temple of the Muses.

23. When your teacher gives you Sebastian Bach's works to study, rejoice that he should think you worthy and competent to familiarize yourself with the greatest master of tone in the universe. Even if you find no taste for the same at the beginning, do not be led astray, but bear in mind that you must first cultivate your taste.

24. Take every opportunity to attend concerts at which good music is artistically performed, but shun low and trivial operetta and music hall entertainments, where art is trampled under foot.

25. If you have any voice at all, sing in a choir, taking in preference a middle part. That makes one musical. But if you have good vocal qualities do not delay in cultivating the voice.

"Regard it as the grandest gift
That Heaven has granted thee."—ROBERT SCHUMANN.

26. Should the opportunity exist, avail yourself of it in order to practice the organ or harmonium. Every inaccurate and careless execution on either of these instruments is its own immediate avenger. The

mighty harmonic effects will inspire you with a love for the noble and beautiful in art.

27. If you play a stringed instrument strive to coöperate in quartette or orchestral works, but remember, that if all would play first violin, there would be no orchestra.

28. An ordinary violinist always carries a new set of strings, rosin, and mute with him. A thorough violinist can also play the viola.

29. As soon as you are old enough, take up the history of music as a study. It is of as much importance to the musician as universal history is to the educated man.

30. Honor your teachers, the masters. and all those who have awakened and developed your artistic existence. Do not become proud if you should happen to surpass them. On the contrary, be doubly thankful to them for your success.



